



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

or where a special or distinctive treatment is desired, designs, specifications and estimates will be furnished, with competent superintendence, if required, the charges in each case to be proportionate to the service rendered.

For the furnishing and decoration of large or expensive "flats," where considerable outlay is contemplated, special charges will be made, based upon the requirements of the work.

In cases where samples of draperies or carpets are sent to persons at a distance, in connection with the color treatment of a room, it is understood that the samples will be matched as closely as possible. In some cases, perhaps, the same material may be found, but this must necessarily be infrequent. The same rule applies to samples of paper hangings.

We are ready at all times to supply the materials indicated by samples sent, such as wall papers, window draperies, portières or carpets, and merely a nominal charge, to cover incidental expenses, will be made for purchasing the same.

Orders to purchase must be accompanied with a statement of the quantity of material required, and in the case of wall papers, window or door draperies, actual drawings, with accurate measurements of the walls and openings, should be sent.

Should it be desired, we can supply furniture, Oriental rugs and carpets, ornaments and bric-à-brac—indeed, everything required to carry out a scheme of artistic decoration, whether for a single room or an entire house.

In such cases we will, as far as possible, send patterns and samples, with price attached, and when the quantity of a material required is determined upon, a post-office order or draft to pay for the same must invariably be sent with the order to buy. This purchasing department is conducted for the convenience of our readers, and it must distinctly be understood that we can incur no pecuniary risk in the matter.

Correspondence.

HINTS ON CHINA PAINTING AND FIRING.

SIR: I find, in gilding over color or ground tints after first fire, that every time the fluxed gold, both burnish and matt, seems to sink in and be lost in the color. I see advertised by Sartorius & Co., among their Hancock's gold powders, chemically pure brown gold powder, unfluxed, for over-color application. Is this really pure precipitated gold, such as it comes from the solution, and before any flux is added to it? And if so, will it really adhere in the second firing to the china, when laid over colored or tinted surfaces (Lacroix's colors)? And will it adhere also to the plain china? For instance, in making a border to a vignette—the surrounding china being tinted and the ground of the vignette plain—would the unfluxed gold adhere to both surfaces if laid on in a broad band half over each? And would it require a greater heat than that for Lacroix's colors (rose heat)? (2) Can you recommend any work or treatise that will give me points on china firing? I have all circulars about patent portable kilns, but no real business-like detail of the process. Your published "Talks on Firing" are very useful, but are, after all, only hints.

F. E. M., San Francisco.

For working gold over color, unfluxed gold (chemically pure brown gold) must be used. It is applied after the color is fired and polished. The flux of the color is also sufficient for the gold. If you use prepared (fluxed) gold, you work with an excess of flux, which causes the gold to become too soft, and to sink into the color. When rubbing down gold, do not use a steel palette knife. It causes the metal to assume a dull color and spoils your work. Use a knife made of horn, ivory or bone. Hancock's unfluxed gold does, of course, not contain any flux. Use this for working gold over color. If you want to apply gold to the plain surface of the china, you may use Hancock's prepared burnish gold, which contains the necessary flux. (2) No special book has been published for instruction in firing exclusively. We doubt that the process has ever been more clearly described than in The Art Amateur, which gives only such information as is acquired from practical experience. But there are some things about firing which cannot be learned by any amount of tuition. Each person must learn them from his own practice.

H. T., Boston.—Mrs. Frackleton's gas kilns are easy to manipulate. Messrs. A. Sartorius & Co., 12 Barclay Street, New York, sell them, and would give you any information you may require, in addition to the printed directions which go with

them. The trouble with this kiln has been that now and then it has been found that gas has spoiled the colors. The mystery was how the gas got inside of the pot. Messrs. Sartorius & Co. finally discovered that no gas had entered the pot at all, but that the gas had been generated inside of the pot, the pot being of iron. This can be entirely avoided by giving the inside of the pot a wash of fire clay, on which powdered borax has been sprinkled.

L. I. S. F., San Francisco.—As the Dresden water-colors for china painting are apt to harden soon after opening, the easiest way to use them is to take a bit of the paint out of the pan on the point of a penknife, place it upon the palette and rub it down with a little water and the palette knife. A preparation called megilp is also used with these colors; but a drop of glycerine on the brush will do as well. To spread the colors easily on the china you may have to use a great deal of the paint, much more than of Lacroix's colors; even then, after thorough drying, the work may need repainting. The colors cannot be touched over and over like those mixed with oil. The painting should be dried in an oven before retouching. Proceed in other respects as with Lacroix colors. You cannot judge of the color before firing; you had better make a test plate before attempting important work.

W. H. H., Wichita, Kas.—(1) The kiln for firing china with charcoal, described in the January number, can be obtained of Stearns Fitch & Co., Springfield, O. They have four sizes. Send to them for circular and prices. Full directions accompany each kiln. (2) A dozen well-chosen colors form a good palette in mineral paints: Silver yellow, yellow ochre, orange, brown 4 or 17, common blue, turquoise blue, carnation, carmine No. 1, apple green, green No. 7, blue green, brown green. (3) Lacroix colors are both in tubes and powders. The first are easier for the amateur to use, because they are already prepared. (4) For "illustrated catalogues of china for decorating," write to M. T. Wynne, 65 East 13th Street, or M. H. Hartmann, 120 Fourth Avenue.

N. A. R., Pueblo, Col.—If you use Lacroix colors you do not need to add flux, as they are already prepared with a sufficient quantity of it. Capucine red is almost the only color that requires additional flux. In rubbing the paint on the palette, add the drop of fat oil before the turpentine. Dry in the oven after painting, or on the side of a stove, or with a spirit lamp; if the paint is sticky after drying, you have used too much fat oil.

THE LOUIS TREIZE LADY.

IN response to several requests, we give below directions for the painting this design (published in The Art Amateur in March) both in oil and in water-colors: For the background, use Antwerp blue, white, yellow ochre, madder lake, a little ivory black, raw umber and burnt Sienna. The polished oak floor in the foreground is painted with raw umber, yellow ochre, white, a little ivory black, light red and a little permanent blue. In the highest lights omit raw umber, and substitute burnt Sienna in the shadows for light red. The salmon-pink satin is painted with vermilion, madder lake, yellow ochre, white and a very little ivory black for the local tone. In the shadows, add raw umber and light red, substituting burnt Sienna in the deeper accents. Paint the pale apple green plush with Schönfeldt's light zinober green, combined with light cadmium, vermilion and a little ivory black. In the shadows add raw umber and madder lake. If the zinober green is not available, use Antwerp blue combined with the same colors, varying the proportions to suit the tone required. The lady's complexion is fair but of an ivory tone, with a faint pink flush in her cheeks and soft reddish color in the lips. To paint this flesh, use yellow ochre, vermilion, white, madder lake, the least touch of light cadmium, a very little ivory black, cobalt and raw umber. In the shadows add burnt Sienna. The dark brown hair is painted with bone brown and yellow ochre, adding ivory black and burnt Sienna in the deeper touches. For the gold necklace around her throat, use yellow ochre, raw umber, white, madder lake, and a little ivory black, adding burnt Sienna in the small dark touches. In painting this design, use flat bristle-brushes of medium and small sizes for general painting. Small flat-pointed sables, Nos. 5 and 8, are used in the details and finishing touches.

The water-colors needed for the background are Antwerp blue, yellow ochre, raw umber, madder lake and lamp-black. Use plenty of water in washing in the general tones, and omit all white paint from the transparent washes.

For the salmon pink dress, use vermilion, rose madder, yellow ochre, and a little lamp-black, adding light red and raw umber in the shadows. Paint the apple green dress with light zinober green qualified by rose madder, a little cadmium and lamp-black; add

raw umber in the shadows. For the flesh, use yellow ochre, vermilion, rose madder, a little cobalt and lamp-black, adding raw umber and burnt Sienna in the shadows, and omitting vermilion. For the hair, use sepia and burnt Sienna, with a touch of cobalt in the shadows and half tints. The polished oak floor is painted with raw umber, yellow ochre, lamp-black, cobalt and burnt Sienna.

THE HOBBY OF "BOOK ILLUSTRATING."

H. J. T., Chicago.—"Book illustrating," as the term is used by collectors, means gathering portraits of the persons, and views of the places mentioned in any given book, and having the book handsomely rebound, with each portrait and view placed opposite the page where it is mentioned. This pastime is fascinating and pleasurable, for pleasure consists not so much in the acquisition of a desired object as in the pursuit of it, and book illustrating is a constant pursuit of coveted prints. It is, moreover, instructive, because the collector makes himself acquainted with the history of the persons mentioned in the book he is illustrating, which leads him to read other books, and in time he becomes thoroughly conversant with the history of the period of which his book treats. The hobby is closely allied to "bibliomania," and is generally indulged in by those having fine libraries.

A TRICK OF PICTURE CLEANERS.

S. S., Boston.—There is a trick in the preparation of most of the half-restored paintings which are exposed in the store windows simply to catch the unwary. The mode of procedure is to get a picture in rather good condition and lay a straight edge up the centre, then take a brush, called a sash tool, with a little raw umber or some dirty color, *soil* half the picture and then soften with a badger brush to make the discoloring look uniform. Methylated spirits and also hartshorn are used for cleaning oil paintings; but they must be used by practised hands. A novice should not attempt such delicate work.

SUNDRY QUERIES ANSWERED.

S. T., Boston.—We have heard of "sealing-wax painting," but hardly consider it deserving the attention of a serious student of art. Sealing-wax of different colors is dissolved in spirits of wine and used as ordinary oil or water-colors are, only the medium employed is spirits of wine instead of megilp or water. The process is fully described in the April number of Godey's Lady's Book.

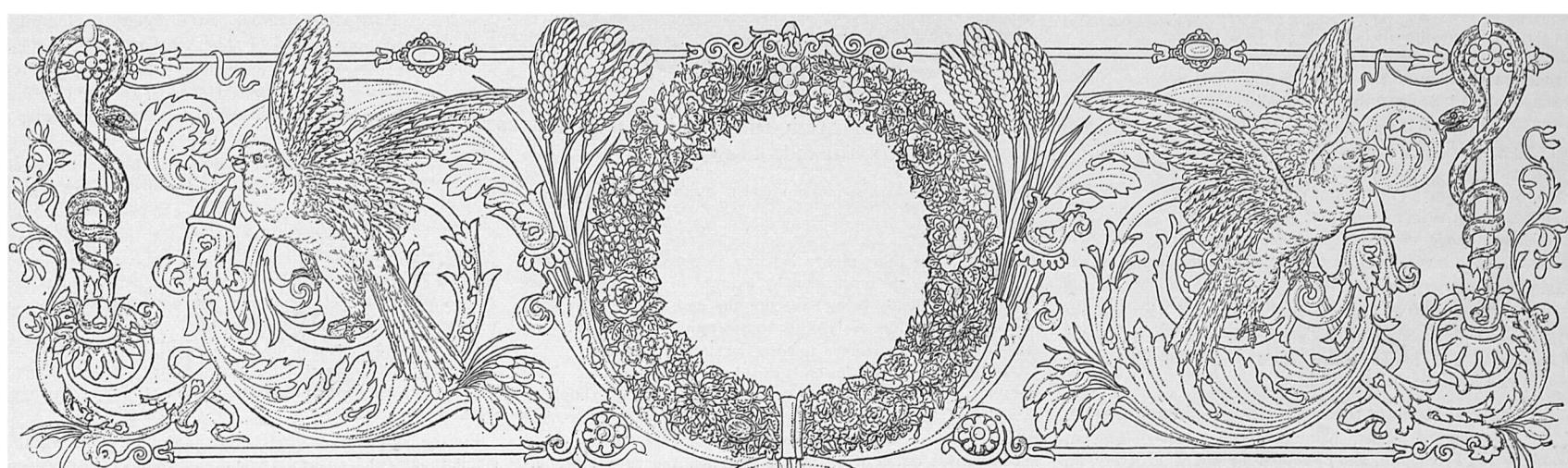
H. P., Syracuse.—"Low Tide at Crane Island, Gulf of St. Lawrence," is the title of the original water-color by H. W. Ranger, from which the reproduction was made that appeared in the January number of The Art Amateur.

Mrs. NYE, Attleboro, Mass., writes: "I notice that in speaking of solar prints you say, 'We have never heard of any on canvas, and doubt that they could be so made.' I enclose a circular of W. H. Pierce & Co., solar printers, 352 Washington Street, Boston, who furnish photographic enlargements on canvas for oil painting."

S. P., Cleveland.—Any decoration tends to bring the ceiling down to the eye; the lighter therefore the tints are kept in accordance with the general color of the room itself, the more pleasing, though less obtrusive, will be the effect.

J. M. B., Indianapolis, referring to the inquiry for names of books and magazines which would tell something of the Pre-Raphaelite Brotherhood, writes: "I can mention the 'Recollections of D. G. Rossetti,' by Hall Caine, and 'Dante Gabriel Rossetti,' by W. Sharp; also a preface to an edition of Rossetti's poems by his brother, William M. Besides the Magazine of Art articles there are three important papers by H. Hunt in The Contemporary Review for 1886, and The Connoisseur of Philadelphia has an article translated from the French in its March, 1888, number."

THE Tiffany Glass Co. have just completed for Mr. Potter Palmer, of Chicago, a large and handsome stained-glass window intended for the staircase landing of his new house. The composition shows a number of mediæval knights in steel-blue glass mounted on brown glass horses and waving banners of crimson and yellow. This is framed in by a broad band ornamented with shields, and represents the famous "Field of the Cloth of Gold," which seems to be a favorite subject with Mr. Tiffany. The window is fourteen by seven feet, and the figures are about one fourth life size.



TO COPY A BUST IN CLAY.

S. P., Troy, N.Y.—Place the bust you intend to copy upon a stand, or column, or two boxes, so as to be of the same height as that you have commenced in the clay. Block in the head and the neck, rounding the clay off as you proceed. Do not form the whole of the shoulders the first day. Attach only some three or four inches on each side. This is in order that the weight of the clay may not cause it to drop or settle down. In the course of the second and third days the rest may be added gradually. The work must be gone over carefully, and the features paid as much attention to as possible.

MODELLING A BUST FROM LIFE.

TYRO, Boston.—The light of your studio should be some five or six feet from the ground at least. The window should be darkened in the lower part; the light will thus fall at an angle on the stand and the work it supports and the person whose bust is about to be modelled. The subject should stand as much as possible, but a chair may be conveniently placed near so that he may not become too fatigued, but sit down at intervals.

To LOVERS AND COLLECTORS OF RARE AND CHOICE BOOKS. The largest and most carefully selected assortment of the Best Authors in all departments of Literature, Curious Early-Printed Books and Illuminated Missals, fine Galleries of Engravings and Richly-Illustrated Works, embracing over 30,000 volumes. For sale by J. W. BOUTON, IMPORTER & BOOKSELLER, 706 Broadway; New Uptown Branch, 1152 Broadway, Victoria Hotel, New York.

** Catalogue sent to any address on receipt of stamp for postage.

PUBLISHED THIS DAY:

Yankee Girls in Zululand.

By LOUISE VESCELIUS-SHELDON. With 100 Photogravure Illustrations by G. E. GRAVES, from Original Sketches by J. AUSTEN. 1 vol., 12mo, extra cloth, gilt top, \$2.25.

WORTHINGTON CO., 747 Broadway, N.Y.

JOSEPH GILLOTT'S STEEL PENS.

FOR ARTISTIC USE in fine drawing, Nos. 659 (Crowquill), 290 and 167. FOR FINE WRITING, Nos. 303, 1 and Ladies', 170. FOR BROAD WRITING, Nos. 294, 389 and Stub Point, 849. FOR GENERAL WRITING, Nos. 404, 332, 604 and 390. Joseph Gillott & Sons, 91 John St., N.Y. HENRY HOE, Sole Agent, Sold by ALL DEALERS throughout the World. GOLD MEDAL PARIS EXPOSITION, 1878.

TO LET OR LEASE.

AT NEWBURGH-ON-HUDSON, the country residence of the late HENRY K. BROWN, With Studio 28x30 feet. FURNISHED HOUSE, commodious stables, seventeen acres of land. View of the Hudson. For particulars apply to E. S. TURNER, Real Estate Agent, Newburgh, N.Y.

Have all your tools and clay near to you, and make, if possible, a slight sketch in chalk or pencil, or a small rough model-sketch in clay of your subject, in that position which seems to you the best for your intended bust. This will probably be enough for the first sitting. Between this and the next prepare your larger model in the clay, with the head and neck blocked in in the position indicated by your small sketch-model or crayon drawing.

For the second sitting, having placed your subject as before, begin by modelling in the face, taking heed that it is sufficiently in advance of the neck. You can easily advance the neck, if it requires it, afterward to its proper position, while, if the face is kept too far back, the cross-piece of the wooden stand that should be just across the shoulders, buried in the clay, will come forward, and, besides being in the way of the work, look very unsightly. Now model in, to a certain degree, the nose, the brows and the chin; next the cheeks. Next model the eyes and mouth somewhat roughly. Indicate the ears, and, generally, the shape of the head. See also that you have given sufficient action in the turn of the head and the neck, and model in at this time some four or five inches on each side of the neck for the shoulders to be carried out and completed in due course. This will probably be enough for the second sitting. In the interval between this and

the third sitting you can block in more of the shoulders and begin to arrange roughly such drapery as you may have decided to give the bust, either as ancient or modern costume. From your small sketch-model roughly begin the hair and whiskers or mustache, if any.

For the third sitting, go on now with the modelling, correcting with a fresh eye any of the principal points that require addition or taking away from. Pay great attention to the forehead, the chin, and the mouth. The eyes will next claim your consideration. By this time the head should have a fair amount of resemblance. See that the ears are in their proper position, and advance them a stage also, and you will probably have done sufficient for the time.

Now strengthen the force of your expression in the brows (if a male subject), also slightly the chin, unless that should be a very prominent point, and by adding to the hair in its principal lines you will bring out, as it were, the features. Go on to finish the face, ears and neck, with the hair, working in the intervals at the drapery. The reason of this is that you will by these means bring all your work forward together, leaving only the concluding touches and corrections that may appear necessary from time to time for the next and the final sitting.

A Book for Americans going Abroad.

"GOOD FORM" IN ENGLAND.

By AN AMERICAN, resident in the United Kingdom.

CONTENTS: The Order of Precedence; Professions; Occupations; Government; Society; Language; Correspondence; Visits and Visiting-Cards; Sports; Games; General Information.

"The *raison d'être* of this book is to provide Americans—and especially those visiting England—with a concise, comprehensive, and comprehensible hand-book which will give them all necessary information respecting 'how things are' in England. While it deals with subjects connected with all ranks and classes, it is particularly intended to be an exhibit and explanation of the ways, habits, customs, and usages of what is known in England as 'high life.' Such being the society to which American ladies and gentlemen have the *entrée*, it is hoped that the book will be useful to them."—*From the Preface.*

12mo, cloth. Price, \$1.50.

D. APPLETON & CO., Publishers, 1, 3, and 5 Bond St., New York.

SCHOOL OF FINE ARTS.

FACULTY:

SIGNOR A. E. APOLLONI, Sculpture.

MR. S. R. BURLEIGH, Painting and Portraiture.

MR. WILLIAM BRIGGS, Drawing.

WITH ABLE ASSISTANTS IN ALL DEPARTMENTS.

A complete and thoroughly progressive course in Drawing, Painting and Modelling, for the preparation of Artists and Teachers, leading to graduation and

DIPLOMA.

Special Courses for Advanced Pupils. Portraiture in Crayon, Oil and Water Colors. Architectural and Artistic Sculpture. China Decorating a Specialty.

Art Embroidery. 180 Hours per term of FREE COLLETERIAL ADVANTAGES. Send for Illustrated Calendar.

New England Conservatory,

E. TOURJEE, Dir., Franklin Square, Boston.

23d STREET ART SCHOOL.

24 West 23d Street, N.Y. (Two flights up.)

A School of superior instruction in all branches of oil and water colors.

Pupils prepared for the "Students' Art League."

Classes limited.

Specialties—Portraiture, Miniature, China (over and under the glaze), "Royal Worcester." Also

Tapestry, with special designs. Orders received.

A. C. LAMB, PRINCIPAL.

Metropolitan Art School,

2 WEST 14TH ST., NEW YORK.

(The Knickerbocker.)—Take Elevator.

THE JEWELLED ROYAL WORCESTER raised and engraved GOLD; a specialty in China Painting, taught by a practical decorator; also, French Tapestry, Oil and Water Colors. Classes limited.

Mrs. L. T. HODGDON, Principal.

Mr. VICTOR DANGON, first gold medal from the "Ecole des Beaux Arts," of Lyons, begs to announce to his friends and pupils that he has removed his studio to 1512 Broadway, corner 44th St., New York, where he gives lessons in DRAWING AND PAINTING.

OUT OF PAPER?

Mail rates, 16 cts. per pound.

Express often cheaper.

ASK YOUR STATIONER FOR THE

Boston Linen, Boston Bond, Bunker Hill Linen,

FINE PAPERS AND ENVELOPES.

If he does not keep them, send us 3 two-cent stamps for samples of these and other writing papers, representing more than 250 VARIETIES,

which we sell BY THE POUND from 15 cents upwards. Full information sent, giving sizes, number of sheets to a pound, etc.

SAMUEL WARD CO., (Incorporated),

STATIONERS, ENGRAVERS & PRINTERS,

178 to 184 Devonshire St., Boston, Mass.

Wedding and Visiting Cards, Stamping, etc., a Specialty. Send for Samples.

Art amateurs will find the article on

THE DECORATION OF VASES

in the MAY NUMBER of Scribner's Magazine,

By WILLIAM P. P. LONGFELLOW,

highly instructive and interesting. It is very copiously illustrated by SIDNEY L. SMITH, HAROLD WARREN, and others. Same number contains:

IN THE STEAMERS' TRACK, by W. P. NORTHRUP.

SALMON ANGLING ON THE RESTIGOUCHE. Illustra-

tions by A. B. FROST.

THE CENTRE OF THE REPUBLIC. By JAMES BALDWIN.

25 cents a number. \$3.00 a year. For sale by all dealers.

"GENTLEMEN" is the title of Mr. ROBERT LOUIS STEVENSON'S contribution.

ALEXANDER POPE. A biographical paper by AUSTIN DOBSON, apropos of the two hundredth anniversary of his birth.

CHARLES SCRIBNER'S SONS, New York.

BOOKS FOR THE BIBLIOPHILE.
BOOKS FOR THE LIBRARY,
BOOKS FOR THE CENTER TABLE,
FINE ART BOOKS.
RARE AND CURIOUS BOOKS, *not procurable elsewhere.*

FRENCH NOVELS and CURRENT LITERATURE.

ETCHINGS and ENGRAVINGS
In rare states.

E. F. BONAVVENTURE,
332 FIFTH AVENUE, 2-4 BARCLAY ST.,
(The Cambridge), NEW YORK.

PRANG'S COURSE OF HOME STUDY IN DRAWING,
With Instruction by correspondence, under the direction of Mr. John S. Clark and Mrs. Mary Dana Hicks, with experienced assistants. Improved methods, endorsed by the prominent educators of the country. Pamphlet, giving terms and special information, sent to any address upon application to THE PRANG EDUCATIONAL CO., 7 Park Street, Boston, Mass.

GEO. H. SMILLIE has classes in Black and White, and Oil and Water Color Painting, 337 Fourth Avenue, New York. Country Sketching class, July and August.

Philadelphia School of Art Needlework, 1602 CHESTNUT STREET. Designs made to order, and embroidery, ecclesiastical and secular, artistically executed upon all kinds of fabrics. All materials for such embroidery for sale.

ORIGINAL SCHOOL of Industrial Art and Technical Design for Women has removed from 120 W. 16th St. to more spacious and convenient quarters at 124 FIFTH AVE., New York City, Bet. 17th and 18th Sts. Classes in Practical Design as applied to Carpets, Wall Papers, Table Linen, Silks, Prints, Oil Cloths, and all fabrics, taught by thoroughly practical designers, are open throughout the entire year. Pupils can enter at any time. DEPARTMENT OF HOME STUDY.—Instruction given by letter. Examples and material sent by mail. Most complete method existing of home instruction. For circulars and further particulars address the Principal, Mrs. FLORENCE ELIZABETH CORY, 124 Fifth Avenue, New York City. Books, Suggestions for Designs and Studies, to rent.

THOSE sending Clubs of Ten Subscribers to the Art Amateur (at \$3.00 each) may receive, as a prize, Ten Dollars' worth of choice BOOKS, MAGAZINES, or PRINTS, of their OWN SELECTION from the catalogues or advertisements of any American Publisher. Send for Prize Circular. Address MONTAGUE MARKS, 23 Union Square, N.Y.